Thus, by the help of \textit{Flats} and \textit{Sharps} (dividing each \textit{Whole-note}, be it the \textit{Greater} or the \textit{Lesser}, into two \textit{Half-notes}, or what we call \textit{fo},) the whole \textit{Octave} is divided into Twelve Parts or Intervals (contained between Thirteen Pipes) which are commonly called \textit{Hemitones} or \textit{Half-notes}. Not, that each is precisely \textit{Half a Note}, but somewhat near it, and so called. And I say, by \textit{Flats and Sharps}; For sometime the one, sometime the other, is used. As, for instance, a \textit{Flat} in \textit{D}, or a \textit{Sharp} in \textit{C}, do either of them denote a \textit{Medling Sound} (the not precisely in the \textit{Midst} between \textit{C} and \textit{D}; Sharper than \textit{C}, and Flatter than \textit{D}.

Accordingly; supposing \textit{Mi} to stand in \textit{B} for \textit{mi} (which is accounted its \textit{Natural} seat) the Sounds of each Pipe are to bear their proportions to each other, viz.

\begin{center}
\begin{tabular}{cccccc}
\textit{B} & \textit{C} & \textit{D} & \textit{E} & \textit{F} & \textit{G} \\
\textit{mi} & \textit{fa} & \textit{sol} & \textit{la} & \textit{fa} & \textit{sol} & \textit{la} & \textit{mi} \\
1/8 & 1/16 & 1/32 & 1/16 & 1/16 & 1/32 & 1/16 & 1/8 \\
\end{tabular}
\end{center}

And so in each Octave successively following. And if the Pipes in each Octave be fitted to sounds in these proportions of \textit{Gravity} & \textit{Acuteness}; it will be supposed (according to this Hypothesis) to be perfectly proportioned.

But, instead of these successive proportions for each Hemitone; it is found necessary (if I do not mistake the practice) so to order the 13 Pipes (containing 12 Intervals which they call Hemitones) as that their Sounds (as to \textit{Gravity} & \textit{Acuteness}) be in Continual Proportion, (each to its next following, in one and the same Proportion;) which, all together, shall compleat that of an Octave or Dia-pason, as 2 to 1. Whereby it comes to pass, that each Pipe doth not express its proper sound, but very near it, yet somewhat varying from it, Which they call \textit{Reaving}. Which is somewhat of \textit{Imperfection} in this Noble Instrument, the Top of all.